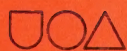


Final Visual Presentation
for the degree of
Master of Visual Arts

Painting

Andrew John Neil

1978



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DATED.....May 25th 1978




THE UNIVERSITY OF ALBERTA
FINAL VISUAL PRESENTATION

by
ANDREW J. NEIL

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF VISUAL ARTS
IN
PAINTING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA
SPRING, 1978



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research, for
acceptance, a thesis entitled:

Final Visual Presentation

submitted by Andrew J. Neil

in partial fulfilment of the requirements for the degree of
Master of Visual Arts.

Date: Apr 26 '78

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DEPARTMENT OF CHEMISTRY

The following is a list of the names of the students who have been admitted to the University of Michigan for the year 1911-1912. The names are arranged in alphabetical order of the last name. The names of the students who have been admitted to the University of Michigan for the year 1911-1912 are as follows:

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STATEMENT

In my work I deal with still-life arrangements of organic objects. These organic objects continue to change in volume, texture and colour during the execution of the painting. This lack of permanence in my chosen subject prohibits comparison of my completed work with the original still-life group. Consequently, I have been able to concentrate upon the creation of convincing illusions of space and volume that reveal my subjective interpretation of the objects and their relationships to each other and to their environment.

Working from the still-life allows me to be physically close to the organic objects which motivate me. This closeness affords an intimate perception of these objects. The scale in my paintings and the small size of my picture rectangle do not contradict this intimate approach which I have to the objects. The scale and size also leads the viewer to stand near to the paintings and this close contact with them encourages an intimate viewing of the works.

By the arrangement of the elements of line, tone, texture and colour upon the picture rectangle, I try to promote a perception of space and volume that corresponds to my perception of the still-life group. In this arrangement I strive for a pictorial unity which encourages an interpretation of the illusions of space and volume presented as being believable.

My subjective, emotional response to the actual still-life group

is triggered by my perception of its physical characteristics and the associations which these then suggest to me. Therefore, by creating a believable illusion of space and volume that corresponds to my perceptions of the subject, I am able to manifest my subjective interpretation of the still-life group. This set of stimuli is then perceived by the viewer whose interpretation of them will not necessarily be the same as mine, due to his differing bias and experience.

